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China Painting.

LETTERS TO A YOUNG LADY
WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

XI.



AD you written to me immediately about the difficulties you encountered in laying on the grounding in Royal Worcester colors and the disastrous firing, I might have explained the *modus operandi* more carefully, and you would have gained at least encouragement to proceed. You tried the vellum, or ivory ground, you tell me, and though the color dabbed evenly, it was so full of specks of dust and, after a long time, dried so rough, that it was not fit to paint a design upon. And besides, with all the grinding with the knife, which you deemed necessary, the paint looked and felt gritty on the brush.

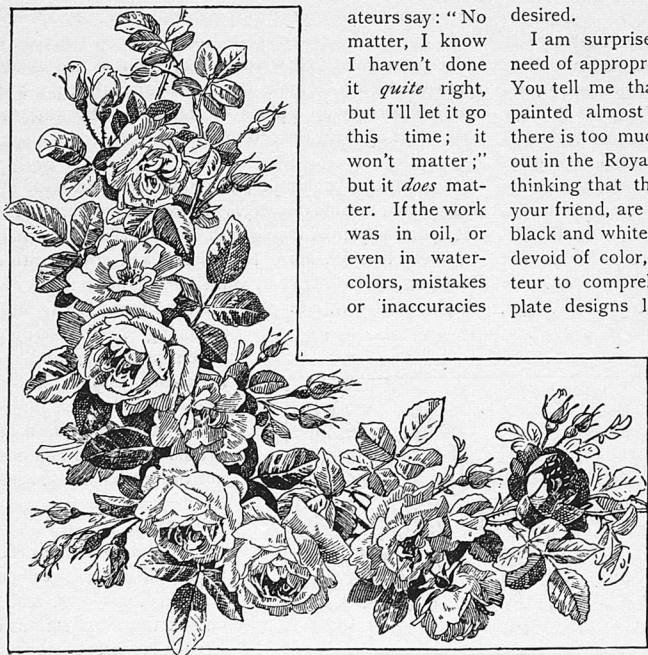
As for the latter difficulty, you will understand that your grinding was insufficient. Is your steel knife of good size and weight? If slender and thin, the strain upon your wrist is much greater than with a heavy knife, and perhaps you would like better a glass muller, which can be bought for twenty-five cents. Many persons use it in preference to the knife. You can obviate much of this labor by buying powders ground extra fine. Examine the advertisements in *The Art Amateur*, and send for some one color from each art store. After experimenting with each sample you will be able to determine where to buy your outfit of colors.

By this time I am sure you are quite convinced that the dust settled on your undried ground because there was too much oil in it. Of course, that was the only reason. If I should say to you, Take four parts of powder, three parts of tinting oil (or two of fat oil), and two parts of turpentine, would you understand just the right proportions? That is the rule given by some teachers, but it is a difficult one to put into practice without a *personal* supervision. Liquid and powder never looks the same in quantity.

Actual experiment with the powder, oil and turpentine is the only sure and safe course. You will know at once if the color is too thin with turpentine, for it will not cover the china, and if with too much oil, it will be too sticky, will draw the dust, and will take an endless time to dry. Do not use artificial heat to dry the grounding if you can avoid it. Allow it rather to stand over night, and if in the morning it is not perfectly dry, you may be quite sure you have used too much oil. Rub the whole off clean, and repeat the operation.

You may think this is rather peremptory, after all your painstaking, but it is with china painting as with other things, there is a right way to do it, and if you conform strictly to that way, your success is assured. It is my earnest wish that you should learn that right way and

no other. I have heard some amateurs say: "No matter, I know I haven't done it *quite* right, but I'll let it go this time; it won't matter;" but it *does* matter. If the work was in oil, or even in water-colors, mistakes or inaccuracies



might be covered and remain unnoticed. Not so in china painting, which is subjected to the severest test known—that of fire. And this brings me to the other point in which you failed. You put on a background, and in one case, after firing, the color rubbed entirely off; and in the other, the surface was as smooth as if painted with Lacroix colors. I must assure you that the latter defect was no fault of yours. It was due to over-firing. With a proper firing (i. e., with just the same heat that is used for carmine), the grounding tint would doubtless have been all right.



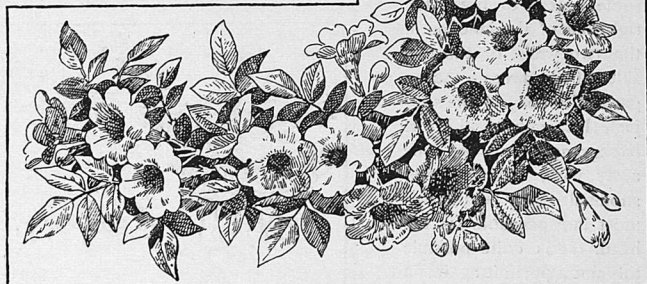
But when the color rubbed off, it might have been that it was painted on too thin, although more likely it was not a proper grounding color. Have you found out that while all the Lacroix colors *can* be used for grounding, there are a few described as grounding colors that work better when used in that way?

It is just the same with these powders; a few are absolutely sure for grounding, while some of the others *might* do. I would advise you, in ordering colors, to request your dealer to specify those colors proper for grounding.

I notice some dealers, to avoid confusion, call those used for painting, matt colors, and those for grounding, matt bronzes. The latter can be used for painting if desired.

I am surprised that you so soon have realized the need of appropriate designs for using with these paints. You tell me that with the Lacroix colors you have painted almost entirely with Prang's cards, but that there is too much detail in these studies to be carried out in the Royal Worcester colors. I agree with you in thinking that the studies in water-color of flowers, by your friend, are far better as copies. While designs in black and white are often good in composition, yet, being devoid of color, they are extremely difficult for the amateur to comprehend. Madame Vouga put out a few plate designs last year for Lacroix's colors, but they

could not be used for these powders, because they were too complicated. The Osgood Art School has lately brought out some that are effective and simple, and Prang, I hear, will pub-



lish a set of Orchid plates next season; but as these are all more or less expensive, you will be glad to learn that it is the intention of the publisher of *The Art Amateur* to make colored studies for china painting a special feature of the magazine during the coming year, and I can tell you that those already selected include several charming ones designed especially for Royal Worcester work.

If you are at a loss at times for harmonies, which are indispensable in this decorative work, you can find many suggestions of real value in the expensive cretonnes. Buy a sixteenth of a yard of some which please you, and paint your ware in the same tints; you need not copy the design. There are some lovely hints also in printed velveteens and in the more expensive china silks used for sash curtains.

And now let me, in closing, repeat that I cannot believe you will have any more difficulty in painting your design if you use a large brush, and so make but one stroke on a leaf or petal. If you outline the design in gold, outline it in color for the first firing. Be sure that this is delicate as well as distinct.

But if you wish to imitate the Doulton ware, and make a raised outline, see to it that the grounding is perfectly dry, else the paste will chip off. If you wish a very high outline, the paste can be applied a second or third time, provided each layer is thoroughly dry.

Then when both background, design and paste line are fired, the gold can be applied. The hard gold (or gold without flux) to be laid on over color, as the flux in the color is sufficient for both, and matt or burnish gold on the plain surface of the ware, and on the line of relief paste.

Of the various ways of decorating with gold and the best methods, I will write in my next letter. In the meanwhile, you will find a very practical article on this subject in *The Art Amateur* for November, 1888.

L. STEELE KELLOGG.

HOW TO USE HYDROFLUORIC ACID.

HYDROFLUORIC acid can be obtained at the druggist's. It comes in bottles of gutta-percha—about the only material that it cannot penetrate. It should not be allowed to stand in the room or near any china that is to be decorated. Even though tightly corked, it will affect the china on the same shelf with it, so that when it comes to be fired the glaze will be gone and the painting dull and unresponsive. It is a good plan to put the acid in a small stone jar, keep it tightly secured with a glass stopper where it cannot be meddled with. It should be used with the greatest care, and near an open window if possible, so that the fumes may escape. Avoid inhaling them, for they affect the throat, nose and eyes. If the slightest drop of the liquid touches the flesh, it will burn till its strength is exhausted. It is only after it has eaten into the flesh a little that you perceive the danger. The hand should be plunged immediately into water. Rubber gloves should always be worn to avoid danger. I have said enough no doubt to terrify the timid; but with proper care hydrofluoric acid can be used with safety.

Take an old cup and fill it with water. Have a stick twice as long as the bottle—the handle of an old oil paint brush will do. Wet the end of the stick

in water, wind a thin piece of cotton batting (surgeon's cotton is better) around the end, wetting it as you roll, so that it will cling to the stick and at the same time be hard and compact. Cover the stick to the height of an inch and a half, and have it small enough to go in and out of the bottle easily. Then put on your rubber gloves. Have the bottle standing in a stone jar, or so that it cannot tip over; take out the cork, run the stick into the bottle far enough down to saturate the cotton; plunge it into the cup of water; replace the cork immediately, for a thick white vapor will rush out which should not be inhaled. Move the stick gently against the side of the cup as you would a paint brush in the turpentine; then apply it to the stain. Rub on the spot until it disappears. Do not let the acid remain too long, or the glaze will be injured. Then wash the plate thoroughly. If the water containing the acid is allowed to dry on, it will destroy the decoration. Only a slight stain can be removed in this way. Much paint or gold will require a stronger bath of acid. When a thick body of paint has chipped off, or it is necessary to remove a portion of a design, a protection must be used. Take some asphaltum on a palette and use it as you would paint; wetting it with turpentine as it grows thick. Lay on a heavy coat; go over it twice, if necessary, leaving the imperfect part

a day before the using. The wax can be removed by standing the article in a warm place. It will melt in a short time and can be poured off into a dish. It will become hard, and can be used over and over again. Be sure and wipe the china perfectly clean in case it is to be fired. The least particle of wax will spoil the decoration.

M. B. ALLING.

CHINA PAINTING IN BOUCHER STYLE.

(CONCLUDED.)

LAST month all necessary instructions were given for laying in the flesh tones in the designs ("The Elements") under consideration, and bringing the figure painting as far forward as possible preparatory to a first firing. It remains to carry the rest of the work forward to the same point. Begin with the sky. For the first and fourth subjects ("Earth" was given in August) the treatment in color may be similar. The Lacroix colors will now answer every purpose. Take azure blue pure for the upper part of the sky. First indicate very faintly in pencil the outlines of the clouds; leave the edges white, or else pass the tint all over the clouds, and afterward wipe out their forms with a clean soft rag held tightly over the forefinger. Add some tinting oil to your color, and blend it until even with a small pouncer.

blue with purple No. 2; shade with a darker tint of the same color, and introduce a touch of sepia into the deepest shadows, to avoid crudity.

For the scarf and drapery, in the first of the designs, I would recommend a pale yellow. For this take ivory yellow, silver yellow and chestnut brown; introduce a little neutral gray in the half tones. Paint the pure yellows on very thinly. For the vine leaves use apple green shaded with brown green and dark green No. 7. A rich coloring for grapes can be made with ultramarine blue, carmine No. 2 and rich purple.

Paint the scarf in the second study turquoise blue; it will come well against the sunset reflections. To obtain the required shade, add some emerald green to ultramarine blue; let the lightest tint be very pale; shade it with the same colors, adding a little sepia in the shadows. The doves must be painted with the same colors used for the cupid's wings.

In the fourth subject, a rose-colored scarf will tell best in contrast to the greenish waves that form the foreground. Take Japan rose—a charming color; shade with the same tint only until after the first firing, as there is danger of this color not blending with others. After the first firing pass a thin wash of red brown over the shadows, and put in the stripes also with red brown.



only exposed. Put the stick prepared with the cotton in the acid, and apply directly to the paint. Let it stand for five minutes or so; then rub gently with the cotton. If the paint begins to rub off, put the stick in the water and then apply it to the article. A little water will aid the acid in eating. It may be necessary to wet the cotton in the acid two or three times.

The glaze of the china will disappear with the color, leaving a dull spot. This can be covered with paint and refired. After the acid has been used, put the article under the faucet and let the water run on it for some minutes. Never pour any acid into the pipes without letting the water run freely, for it would soon eat a hole in the lead pipe. The protection can be taken off with turpentine. If the article is a saucer or plate, pour a little turpentine on and let it stand for a few moments. It will soon become soft, and can be easily wiped off with a cloth. The cotton on the stick can only be used once. The acid eats it, and when it is dry if you attempt to put it into the bottle it will fall apart in the acid. When it dries, it should be pulled off from the stick and burned.

If a large surface is to be protected, it is much safer to put a rim of the asphaltum around the edge and cover the rest with a thin coat of melted paraffine or wax of any kind. The asphaltum should always stand at least

made by tying some very soft old cambric or silk over some cotton wool. Now, while this tint is still open, work in the clouds with a mixture of azure blue, ivory black and a very little capucine or pompadour red; blend as before. The two last-named reds are somewhat similar in color. Let me again remark that the Dresden colors can perfectly well be mixed with the French.

In the second and third studies rather different coloring is required as the sky approaches the foreground. In the second a sunset glow can be given, and in the third the lurid reflection of the flames gives somewhat similar coloring. If painting the subjects in pairs, one of each coloring should be chosen, for the sake of variety. For the sunset glow, give a faint tinge of ivory yellow. When this shade is dry, glaze it in parts faintly with capucine red. For the flames in the third design use silver or jonquil yellow, and shade with carmine No. 2 and dark red brown. Paint the hearts about to be consumed in the flames first with a flat wash of capucine red, and when dry shade them with purple No. 2.

The bow and arrows may be gold color, for which use yellow brown shaded with chestnut brown and dark brown. The scarf would look well put in with a delicate mauve tint, obtainable by mixing a little ultramarine

For the dolphins use apple green shaded with neutral gray and sepia. Paint the inside of the mouth flesh red, shaded with pearl gray. Make the eye black with a sharp light. This, and the water dripping from the nostrils and mouth, also the foam on the crests of the waves, must be put in with white enamel after the first firing. A few touches of carmine No. 1 on the lighter parts of the fish will give it sparkle; but in order to make these touches effective the apple green must be wiped out in places while wet, so that the pinky tinge goes directly on to the china.

With the exception of the carmine, much the same coloring can be used for the waves as for the dolphins, with the addition of a few strong touches of dark green No. 7 and brown No. 3. Make the horn golden, using the same coloring suggested for the bow and arrows. When all is ready for the first firing, the colors being thoroughly dry, cover the work carefully with cotton wool, to avoid in transmission to the kiln all chance of rubbing or of finger-marks, that is, if you do not fire your own china, for which such ample facilities are afforded nowadays.

For the second and final painting, work up all the accessories with the colors previously used.

The same course must be pursued for the flesh, only that a higher degree of finish will be advisable. At

this stage, however, a very fine brush must be used, and the modelling must be worked up in small hatching strokes, similar in method to miniature painting. Supposing, as is sometimes the case, that the original flesh tint has fired too pale—which is a fault on the right side, since it is easily remedied; then a tint can be passed over the whole surface precisely as at first, and when the work is dry the stippling may be proceeded with. The hair will now need sharpening up in detail, as will also the features and the wings. If the wings look cold, touch them here and there with the faintest possible tinge of ivory yellow; the birds will need the same treatment.

If, after the second firing, you are not satisfied, there is no reason why the work should not pass through the kiln again; but this should not be necessary. See that your work looks equal, and have the relative tones right before considering it finished, and you will then have little cause for fear as to the result. The copies here given are so distinct in outline, and the distinction between light and shade is so clear and broad, that there can be no excuse for mistakes as to these points, although, of course, the introduction of the element of color may somewhat embarrass the inexperienced.

Such studies as these would look charming in monochrome, and thus treated they will afford capital practice for beginners in figure painting.

Before closing, I would strongly urge the necessity of keeping your painting and materials entirely free from dust, which is one of the china painter's worst enemies. Do not leave anything out when your work is done where dust can settle on it, even if the colors be dry. Never paint in a room that has been recently swept or dusted, or where people are moving about. It is the almost invisible particles of dust that are most mischievous; larger specks can be removed easily with a needle point. I have often seen a good flat tint spoiled by the quantity of fine dust incorporated with it, and my observations lead me to think that amateurs as a rule are not sufficiently careful in this respect; to such a word in season may save much trouble.

EMMA HAYWOOD.

CHAIR BACK AND SEAT.

THE design for a chair seat and back, shown in miniature on this and the opposite page and given working size in the Supplement, can be treated in various ways. The back could be readily utilized for a sofa cushion; the upper half of the seat repeated would serve for the same purpose; the lower half repeated would make an excellent small fire-screen, but in this case it would be preferable to substitute any one of the four groups of cupids comprised in "The Elements," published in this and the three preceding numbers of the magazine. The frames which form a setting to the centre groups would look well in carved wood. Although a pair, they are not quite alike. The entire design is very appropriate for tapestry painting either on wool or silk canvas. For those who do not care for figure painting the emblems could be repeated, or, better still, the cupids could be replaced by a handsome monogram. The design should be carefully pricked and pounced on to the material, then secured—if on wool, with a crayon outline, the pounce powder being afterward beaten out; if on silk, with color, which will absorb the powder and obviate the risk of smears, as it is not easy to beat the powder out of silk. No background is needed. The leaves must be painted in delicate tints of green slightly shaded, as indicated in the drawing. The berries, scroll-work and emblems may be painted in shaded gold. The background within the frame must be a delicate azure blue to match the sky in the group of cupids. Ample directions for painting the group either on wool or silk have already been given in suggestions for painting "The Elements," published with those designs. Another method for treating the settings would be to paint the design in flat tints and outline it with rope silk or couching cord; or the whole thing can be put in solidly.

NOVELTIES IN CHINA FOR DECORATION.

TEA, coffee and breakfast sets are to be seen now at the leading stores, ranging from very moderate prices for good, serviceable ware in pretty, simple shapes to higher prices for the finest art porcelain, in nearly every imaginable device.

The prices commence as low as 25 cents for a small after-dinner coffee cup and saucer in good smooth French china. In shape and size these cups are just like those illustrated in "An Afternoon-Tea Set" in one of the supplements of *The Art Amateur* last month. The decoration in the illustrations mentioned works out charmingly and is very simple, for only flat tints are used. From 25 cents the prices go up to about 60 cents for the most reasonable designs.

The higher priced goods include capital shapes in Trenton and Belleek ware; for instance, a medium-sized teacup, square shaped, with indented sides, and handle representing a twisted spray of ivy, with leaves extending partly over the cup in low relief. Price \$1 the cup and saucer. On the indented sides such designs as those given last month (page 98) for butter-plates would be admirable. As there are twelve of them harmonizing in style a charming variety could be introduced, while the saucers could be decorated with trailing sprays of ivy to carry out the motive of the design for the handles. A suggestion for the ivy leaves of about the right size will be found on page 71 in our February number, 1889.

A tea set specially intended for decoration in Japanese style is unique; the cup stands on three feet in the form of fans, and the

Pretty Roman punch-bowls, with crinkled edges and elegant double handles, cost \$2.25, including the saucer they stand on; those without handles cost a little less.

Belleek ware is much cheaper than formerly; thus the charming salad-bowl with crinkled edge, originally costing \$6, is now \$4, and the lotus teacup, with saucer in the form of a lotus leaf, now costs \$2; it used to be \$3.50. Beautiful jugs with rustic handles, also of Belleek ware, cost now \$3; they are bowl-shaped in the body, with very narrow necks and tapering spouts. They are suitable for claret, lemonade, or water. A globe-shaped flower-stand with rustic feet costs \$4.50. Olive, pickle, or bonbon dishes, about one and one half inches deep, both oval and square, come in two sizes, and cost respectively 75 cents and \$1 each. The round ones are plain with crinkled edges; the oval shapes represent a leaf with the veins indented. The varying and gorgeous-tinted begonia leaves might be taken for a motive in painting these.

An exquisite Trenton claret jug, with a lotus and leaves in high relief, part of the design forming the handle, costs \$8. Another jug, more suitable for lemonade, is formed from a shell; a cupid holding a floating ribbon describes the handle. This jug costs \$9. The two last-named articles would make appropriate wedding gifts.

There are several shell designs in very thin, highly glazed porcelain. Some on coral feet would serve for fruit dishes or card baskets; they cost \$2.50 each; others with and without feet come in three sizes for bonbons, olives, etc., and cost from 95 cents to \$1.50. One design, intended especially for a card tray, and costing \$9.00, is flat at the top; it stands rather high, and the tray is upheld by a chaste design of mingled shells and coral.

These only require tinting in suitable colors, and for the tray nothing could be more appropriate than cupids, especially the design after Boucher, given in May, 1889, of cupids and dolphins; or the last of the series of "The Elements," given on the frontispiece of the present number of the magazine.

Among small articles some powder boxes in low relief like chased silver are novel and pretty; they cost 95 cents. A call bell for the dinner table is \$1.60. Some tiny candlesticks for the writing table, useful for sealing wax, cost only 25 cents each. At the same price come some novel little ring trees, which remind one of a miniature hat stand, with six branching curved pegs springing from around the base of a small ball surmounting the stand.

A capital present for a gentleman consists of a toilet set of three cylindrical-shaped boxes with plain covers, in suitable sizes, to contain cuffs, collars and cravats; prices, 75 cents, \$1.10 and \$1.50 each. The pieces can be bought separately, and would make handy boxes for odds and ends of all sorts that are apt to litter the toilet table. A plain band, such as the excellent design given for a vase in one of the supplements for December, 1888, would serve for the most shallow box, and a portion of it could readily be adapted for the lid. Almost any kind of design, however, could be used, whether conventional or realistic, elaborate or simple.

Toilet bottles in two sizes come at 65 cents and \$1.15 each.

Pretty, tall slender vases, suitable for single specimen flowers on a dinner table, cost \$1.50 the pair. They stand six inches high, and would look best decorated in modern Worcester style.

Some vases in French faïence are bowl-shaped, with long narrow necks. They are six or seven inches high and cost \$1.35. Others much handsomer are egg-shaped with high Greek-shaped handles on either side. They stand eight and a half inches high and cost \$5.40 the pair.

A square cachepot on feet, also in faïence, costs \$2.25. The spaces for decoration are about four inches square.

A quaint wide-mouthed vase, almost square in form, in imitation of crumpled paper, stands about eight inches high. It is tied up with ribbons, which also form the handles; \$7.20 the pair.

Beautiful vases in Henri Quatre style stand nine inches high on feet; space for decoration, six inches. The front and back are flat, the sides rounded; \$5.40 the pair. Urn-shaped Medici vases, thirteen inches high, cost \$9 the pair.

A set of three jardinières in Louis Quinze style costs \$12.60; they are not sold separately. The set consists of an oblong and two square pieces; the corners and raised feet are in scroll relief. The plain panels should be decorated in the Dresden style with cupids and flowers. The space for painting on the square panels measures four and a half inches. The oblong panels measure 9 x 4½ inches. Pretty jardinières in similar sizes with bamboo pattern edges come less expensive, and can be bought separately. Trays of the bamboo pattern, both oblong and square, are made in three or four sizes, the largest being 10 x 5½ inches.

THE THISTLE AND BUTTERFLY PLAQUE.

THIS may be painted directly on the white china or on a tinted ground. For the latter use a very delicate shade of celadon green. Remove the tint only from beneath the butterflies and thistle bloom; on the other parts of the design it can be painted over. For the thistle leaves take grass green and shade with brown green and dark green No. 7; add a little red brown in



DESIGN FOR A CHAIR-BACK FOR TAPESTRY PAINTING OR EMBROIDERY. BY MAUDE HAYWOOD.

A QUARTER OF THIS (REPEAT) BORDER IS GIVEN WORKING SIZE IN THE SUPPLEMENT.

handle also is fan-shaped; price \$1.40. A suggestion for these might be taken from the April number, page 115.

An interesting design for an after-dinner coffee set, cheap at about 75 cents, introduces a twisted dolphin for a handle. The dolphin can be decorated to look like oxidized silver. It is obvious that marine subjects alone are suitable for these pieces, and ideas might be taken from the delicately colored fish-plates given with this number, the several objects being used in conjunction with a variety of fine sea-weeds.

A Dresden tea set in Belleek ware costs 98 cents. Such a design as that given in March, 1889, on one of the supplements is exactly suitable for it. The forget-me-nots should be in relief.

A coffee set, with butterfly handles and coup-shaped saucer, costs 75 cents. Small realistic sprays of various flowers with gay butterflies would harmonize best with the design. Some square cups, with the saucers divided into four sections, cost 85 cents. These can be decorated with any kind of design suitable to their size.

Afternoon-tea sets, including teapot, sugar basin, cream jug and tray, can be had at all prices, ranging from about \$1.75 to \$10.50, according to the design and quality of the china. Chocolate sets are also shown in great variety at proportionate prices. Chocolate pots can, of course, be obtained separately if desired.

An elegant Belleek bread-and-milk set, consisting of plate, bowl and milk jug, costs \$5. The quality of the ware is beautiful; the edges are crinkled. The pieces would look very well merely tinted in two delicate colors and the edges fringed with gold. Other bread-and-milk sets much cheaper, and possibly more serviceable, are obtainable in a variety of shapes in French china.

the darkest tones to impart richness. For the calyx use the same colors. For the bloom mix a delicate tint of mauve with purple No. 2 and ultramarine blue; shade and outline with little sharp touches of a strong mixture of the same colors. For the yellow heath paint the foliage with a blue shade of green. For this add some ultramarine to emerald green; outline with brown green; paint the bloom with silver or jonquil yellow. The red admiral butterflies are black and red with white marks and little clear blue touches between the outer edge and the black band within. The under part of the wing is a soft brown shading to bluish gray with dark markings. The colors needed are orange red, black, ultramarine blue, pearl gray and brown No. 4.

THE EXHIBITION AT PHILADELPHIA.

THE second Philadelphia Exhibition of American Art Industry opened Tuesday, October 8th, but no catalogue was ready, and many of the exhibitors did not have their work in place. As one enters the hall one is first attracted by the Belleek ware from the factory of Messrs. Ott & Brewers, of Trenton, N. J., who show many new and elegant shapes, finely decorated in gold and silver. The Rookwood Pottery of Cincinnati has a large and very fine exhibit, so similar to that at the Universal Exposition at Paris, already described in *The Art Amateur*, that it calls for no detailed mention. In originality and genuine artistic feeling it quite surpasses any other decorative ceramic work in the United States, and it is easy to understand how it earned its gold medal in France this year. The Philadelphia School of Design has a large case filled with a varied collection of the pupils' work, some of which is equal to any in the exhibition, while some is unworthy of notice.

Miss Louise McLoughlin, who is always original, sends, among other pieces, a small vase painted in copper bronze and green matt, over which is a design in gold, very noticeable, and some tiles with heads done with vitrifiable crayons in a broad, artistic style. Mrs. George Crosby, of Newton, Mass., has a small but interesting exhibit, including some dessert plates with cacti of different varieties, treated very decoratively; other fruit plates, semi-conventionally treated in "old blue," outlined with gold, and a large vase painted in gouache colors and gold.

Mr. Cobden, a well-known Philadelphia artist, formerly a decorator abroad, has a large and showy exhibit of his own and pupils' work. In fact, three of the chief exhibits should be credited to him and his pupils. His work is mostly in the Doulton style of decoration, such as one can see in any large china shop. He has a set of orchid plates, technically perfect, but lacking originality and artistic conception. Mr. Frank Meins has some very finely executed figures worthy of his reputation as one of our best portrait painters on porcelain. Miss Taylor, a pupil of his, also shows some fine work in figures. Mrs. Frackelton has a large exhibit, but it contains nothing new.

The Exhibition, at least so far as the display of china decoration is concerned, as a whole is a disappointment to those who had hoped it might call forth something purely American in conception and execution. Most of the work is simply in imitation of the factory productions of foreign countries. The industrial features of the exhibition, particularly those relating to stained glass, tiles, terracotta and mosaic, will be noticed on a later page should the much-belated catalogue be ready before we go to press.

THE NUT PLATES.

THE second of the set of six nut plates is published this month. Take apple green, brown green, sepia and dark green No. 7 for the foliage and outside of the nuts, introduce a little red brown in parts, shade the stems with dark brown. The inside of the nuts may be painted with a pale shade of yellow

brown. Tint the under part of the plate also with a delicate wash of yellow brown and fringe the edges with gold or a dark rich brown.

For the first of the set, published last month, observe the following directions: Use for the foliage grass green, brown green and dark green No. 7. For the stem take brown green and shade it with dark brown. For the lining of the outer shell use a pale tint of yellow brown shaded with sepia and for the fruit a very delicate apple green. For the hairy growth on the outer shell use the two lighter greens and introduce some red brown in the darkest parts. Tint the under part of the plate and the turned-over corners with Japan rose and fringe the edges with gold or a dark crimson, such as purple No. 2, with a very little black added.

A PAIR OF "ROSE-BUD" PLAQUES.

A COMPANION for the charming head by Watteau, which has been appropriately framed in a border of rose-buds, in the first of the Supplement pages this month, will be found on page 117. Great care must be taken to preserve the sweet ex-

iron gives the reddish tones so often seen on the edges of rose leaves and on the young shoots. Brown green mixed with a little deep blue green forms a delightful shade of cool bluish green. Paint the rose-buds with Japan rose, shade with the same color and a little gray. Japan rose fires a pretty salmon pink. Use brown green for the twisted stems; shade them with brown and black. It would possibly be an improvement to suggest a faint gray blue background around the heads, vanishing to nothing as the circle widens. For this take ultramarine and a little black, to which add a few drops of tinting oil so that you may be able to blend the color in the usual way. This background should not be put in until after the first firing. One of the plaques, by way of variety, might have yellow rose-buds instead of pink. In this case, take ivory yellow for the local color and shade it with gray and orange yellow. The yellow roses would contrast best with the purple cap and the pink roses with the brown cap.

THE SET OF FISH PLATES IN COLOR.

THE color treatment for the set of fish-plate designs

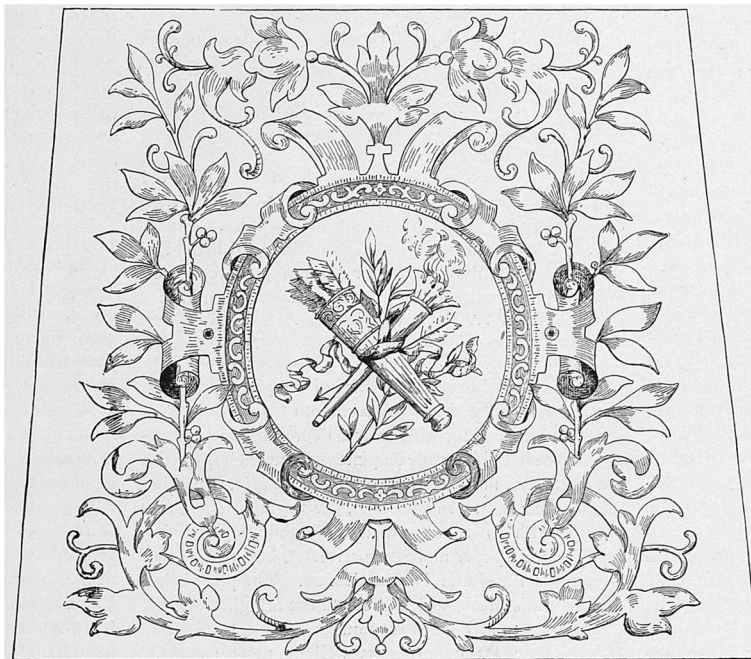
by Emma Haywood, given in this number, is very simple. Only three shades are employed, and they are put on in flat washes. Great care must be taken in transferring and painting the outlines, as most of the effect depends on accuracy in the drawing. There need be no difficulty, however, in this matter; the outlines of two of the designs are given in the Supplement of the present number, and the rest will follow. These outlines can be used without the trouble of tracing, as the paper is quite thin enough for the purpose. Place beneath the designs, on the china, a piece of red transfer paper, and go over every line of the drawing with a bone tracer.

The pattern plate used comes in fine French china, and is of the exact dimensions given; it costs ninety-five cents. If a round form be preferred, the space between the straight outside lines which describe the octagon and the inner circle of the plate can be filled in with gold or gold color.

When the outline is transferred, go over it in color of the required strength when finished. For this take dark brown No. 4 and add to it a little mixing yellow. It is not absolutely necessary to put in the tint given for the centre of the plate, as the effect would be good if the design were painted directly on the white china and the shoulder only were tinted in pink; but if the gray tint be used it must be blended on and allowed to dry before the design is transferred, and afterward the tint must be scraped away from within the lines of the drawing previous to painting. For the gray tint mix azure blue with a little capucine red and a touch of black. For the outside tint use capucine red only; put on rather thinly it will give the exact color

required. The color will fire about two shades lighter, and due allowance must be made for that. The pink used on the design is precisely the same. For the green add to apple green a very little mixing yellow.

As the dividing gold lines are geometrical and it is essential to keep them even, it might be well to have them put on by professional hands. This can be done at most places where china is fired. The lines for the gold must, however, be secured in color before sending away, as the work will be first fired before the application of the gold. If it be preferred, the color used for outlining the rest of the design can replace the gold entirely, and with good effect. When preparing the several tints, add to the colors used rather less than one third flux and a little tinting oil; then thin the color to the proper consistency with spirits of turpentine. In laying on the tints, use a broad flat brush and blend them with a pouncer made by tying up some cotton wool in a piece of fine soft old cambric or silk. The objects are so small that they should scarcely need blending. If, however, the tints are not laid on smoothly, blend them with a small stippling brush.

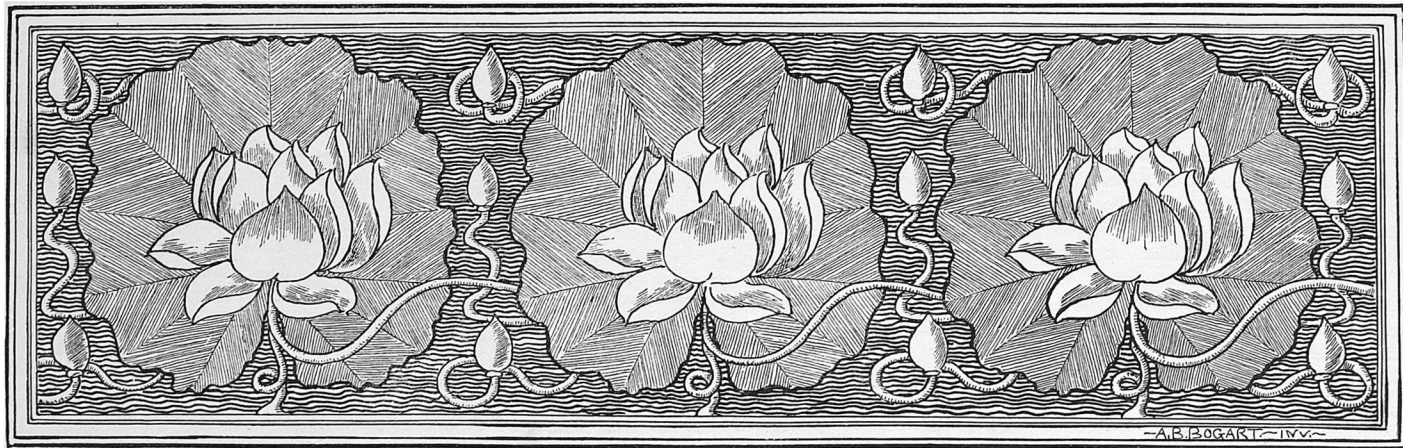


DESIGN FOR A CHAIR SEAT FOR TAPESTRY PAINTING OR EMBROIDERY. BY MAUDE HAYWOOD.

HALF OF THIS (REPEAT) BORDER IS GIVEN WORKING SIZE IN THE SUPPLEMENT.

pressions of the child faces, and for this reason the delicately curved outlines must be especially noted and accurately drawn. It will of course be well to trace the outlines for transferring to the china, which should be of fine quality and free from blemishes. Full directions for flesh painting were given in the September and October numbers of *The Art Amateur*.

Let the drapery be white in both studies. The quaint little caps may be colored. In the one case of the face slightly turned away, a golden brown would come well against fair, flaxen hair. For golden brown, use yellow brown with a touch of mixing yellow added for the local tint; shade this with yellow brown and dark brown. For the full face the hair should be golden brown, surmounted by a violet cap. A very little deep blue added to deep violet will give the required tint; shade with the same, adding a little black for the deepest parts. The white drapery may be shaded with neutral gray. For the rose-bud border the Lacroix paints will serve. The colors needed are Japan rose, deep blue green, grass green, mixing yellow, brown green, dark green No. 7, violet of iron, dark brown, gray and black. The violet of



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{ WITH 10-PAGE SUPPLEMENT,
INCLUDING TWO COLORED PLATES.



THE ELEMENTS. (4) "WATER." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGES 123 AND 135.)